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drowned at sea in the middle of the week, the news in town by Saturday, and a fine new thanksgiving anthem made ready by Sunday—picture the age, and the speed and zeal of Charles's servants, Humphreys, Blow, and Turner. Even Evelyn, as we learn from his diary, seems scandalized at the innovations and improprieties introduced into the service.

However, the encouragement bestowed in the smiles and affable demeanour of the king had their effect on the boys, of whom he in particular noticed the first set, educated under Captain Cook. Humphreys was sent to France, to improve under Lulli; and Michael Wise had the privilege of following the king in all his journeys through England as organist, and always took his seat in that capacity, wherever it might please his Majesty to go to church. Not one, however, of the young men of highest genius whom Charles distinguished next to his own French favourites, reached the ordinary age of man; and it would perhaps not be difficult to trace their premature death to some influence of that lax morality of which the court gave the example. The lives of young composers exhibit them generally as incapable of bearing prosperity with moderation.

As for Purcell, though some of his pieces show a great turn for conviviality, it is impossible that he can have been often excessive or tolerably constant in the Bacchanalian habits of the Restoration. The multitude of his works completed by his thirty-seventh year redeems his character; for it was never known yet that any artist indulging constant intemperance left many writings.

His career forms a remarkable counterpart to that of Mozart. It began amidst golden prospects, and terminated in clouds and discouragement. We have under his own hand the mild expression of his regret at the low state of the encouragement of music in his day. He composed on his death-bed, and had just finished his orchestral *Te Deum* for the opening of St. Paul's, when he departed; so strongly reviving in memory the circumstances of Mozart's requiem, that we may almost fancy the same events twice acted in history. No one has left us a graphic picture of Purcell. We must be content to gather from the encomiastic verses prefixed by his friends to his compositions how amiable and beloved he was. Love bids them speak; and their rude lines, while celebrating the charm he diffused by the union of his genius, his winning manners, and his engaging appearance, often come more home in the reading than the more laboured and polished panegyric of Dryden.

It is of these men of the English school that we speak with the more pleasure, because they

connect themselves with our own time after a lapse of nearly two centuries. Many of their experiments in harmony are reproduced in the most modern compositions; and one combination of Purcell, namely, the major third and minor sixth, which Dr. Burney pronounces jargon, actually forms one of the salient features of Mendelssohn's symphony to his beautiful cantata *The Hymn of Praise*; and there is scarcely one of Dr. Blow's "*crudities*" which is not a praiseworthy attempt to enlarge the scope of melody and expression; while many of them are more grammatically defensible than his critic seems to think. Music has become quite another thing since people bowed submissively to the theory of Dr. Pepusch.

(To be continued.)

ERRATA.

In the second quotation of music in our last from the Adagio of *Mozart's Quintet* in G minor, the signs of sharp and natural at the beginning of the second bar in the treble must be transposed. It should be F sharp and A natural.

For "bold harmony of thirds" read "*bald* harmony of thirds," in the line introducing the first quotation of music.

TO CORRESPONDENTS.

D. B.—*The word "Soli" is used to signify that only one voice of each kind is to sing the passage over which it is marked. It is the opposite to "Tutti," which means that all the singers are to join. Soli may be considered the plural of Solo, and will apply to a duet, trio, quartett, &c., interspersed with a chorus.*

A. B. F., Horbury.—*The word "Programme" is used (musically) for a concert-bill. It means literally, "pre-writing of;" and it seems well-applied to describe the list furnished to the audience, of the music to be performed. We have seen the word thus used:—"Ministers are expected to state, on an early day, their programme of the measures to be brought forward this session." In Todd's edition of Johnson's Dictionary, the definitions are—1, a proclamation, or edict, set up in a public place; 2, what is written before something else; a preface. A fair definition of the word appears to be "a summary indication of what is to follow."*

The Rev. J. H. S.—*The anthem by Creighton, which you sent us so long since as January last, appears in the present number. We had hoped to give it earlier insertion.*

J. B., Hyde, near Manchester, will find the "*Elementary Compendium*" by Miss Elliot to combine what he asks for.

Reviews of New Music.

From the Dramatic and Musical Review, June 15.

NOVELLO'S PART-SONG BOOK. Edited by George Monk, Mus. Bac., Oxon.—If this publication does not meet with high encouragement, it will not be for want of zeal or talent on the part of the editor or publisher. Its objects are the encouragement of musical compositions of a choral description, adapted to words upon patriotic, social, and other popular subjects, such as harvesting, boating, cricketing, &c., but to the exclusion we believe of bacchanalian poetry. The first number of the work